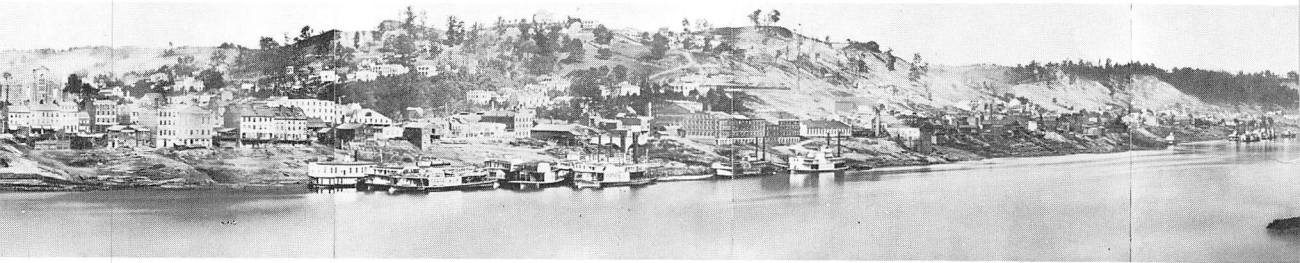


A gallery of Americans proud of their work

FROM the beginning of time, man had tried to create a record of himself at work; with the arrival of photography this could be done exactly and abundantly. The government hired daguerreotypists to record its doings. Stores and factories were photographed. Men brought the tools of their trade to the galleries. As the price of daguerreotypes—originally at five dollars for a $2\frac{3}{4}$ -by $3\frac{1}{4}$ -inch silver plate enclosed in its elegant case—sank to \$2.50 and then to 50 cents, the flood of photos of men at work increased. Photographers found yet another source of income. Special daguerreotypes showing famous men at work, or re-creating historic events like the one below, were sold in frames for as much as \$25.



figured out the year by the names of the boats, the month by the low level of the river, the day of the week by the peaceful look of the

ing special prisms and mirrors to turn the image around (because the daguerreotype camera produced a backward, or mirror, image), the early cameramen began to make charming pictures of the cities. Few views of New York survive, although that city had the most daguerreotypists, while San Francisco,

with fewer photographers, was heavily pictured—the Rush was on and everyone wanted to see the fabulous But Cincinnati sat for the most famous picture of an American city in the 1840s—actually eight separate photographs when combined, formed the widest-angle panorama of its